

Maxine Elliott Will Open Her New Theatre Next Week

Her Role in "The Chaperon" Leads Her Into a Series of Strange Adventures — "The Warrens of Virginia" Coming to the Academy of Music — Midnight Performances Will "See the New Year In" at the Hippodrome and the American.

MISS MAXINE ELLIOTT will open her new theatre in Thirty-ninth street, between Broadway and Sixth avenue, on Wednesday evening, when she will appear in "The Chaperon," a three-act comedy by Marion Fairfax. Miss Elliott will be seen as the Countess Van Tuyl, who acts as the chaperon to two girls at a country lodge near New York. Prior to her marriage to an Austrian count the American heroine of the story had been engaged to Jim Ogden. Because of the Countess's notorious behavior the Countess is suing for divorce when Ogden turns up at the house. The unexpected arrival of her husband and her mother causes the Countess to fear she may compromise herself in their eyes, and so she gets Ogden to paddle her across the lake in a canoe. The canoe is wrecked and the lovers find themselves marooned on an island where they are obliged to pass the night. The Countess hangs some of her clothes on a limb to dry and, seeing what she supposes to be a signal of distress, the husband is drawn to the island. An encounter between the two men is followed by the Countess's refusal to take the distressed lover away in his canoe. He waits for somebody to appear, but she may have a witness in his counter suit for divorce. But the Countess makes her escape in a mid-scene belonging to a native, who happens along in the last act the Countess bought off and the lovers at last see a straight road to happiness. Julian l'Estrange will have the part of Ogden and Thomas Thorne will play the Count. Other members of Miss Elliott's company are: Suzanne Perry, Ozra Waldrop, Miss Louise and Grant Mitchell.

"The Warrens of Virginia," with Frank Keenan and Charlotte Walker, will begin a two weeks engagement at the Academy of Music on Monday night. Lulu Glaser in "Mlle. Mischief" will move to the West End Theatre. Lew Fields comes to the Grand Opera House with "The Girl Behind the Counter." Beginning at midnight on New Year's Eve, the annual benefit of the Theatrical Mechanical Association will take place at the Hippodrome. The bill will include De Wolf Hopper, Vesta Victoria and Estelle Clayton. In addition to a number of Hippodrome features, The Rialto Rounders will be at the Olympic. The Serenaders come to the Murray Hill Theatre.

At Hammerstein's will be Nat M. Williams, the Felix and Barry company, the Avon Comedy Four, the Joseph Adelmann quartet, the "Ladies of the Saddle," Alcidie Capitaine, Josephine Davis, the Fitzgerald-McCoy trio, and Hart and De Vries. The Colonial will have Thomas W. Ross in "A Wake at the Switch," Emmet Corrigan in "The Last Performance," "The Bathing Girl," The Quartet, Jock McKay, a newcomer from Scotland, Johnny Stanley and Mabel Russell.

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CLAUS SPRECKELS, SUGAR KING, DEAD; PNEUMONIA VICTIM

Stricken Last Tuesday, the Aged Magnate Rapidly Succumbs to Malady.

(Special to The Evening World.) SAN FRANCISCO, Dec. 25. — Claus Spreckels, the millionaire sugar king, died early to-day at his home on Van Ness avenue.

Stricken with pneumonia last Tuesday evening, the aged man had constantly been under the care of two physicians, although the news of his illness did not become public until last night.

At his bedside when the end came were his sons, John D. Spreckels and Rudolph Spreckels. The latter returned yesterday with his family from Honolulu on the Nippon Maru, and was hurriedly landed and hastened to his father's home.

News of the aged magnate's serious condition was flashed by wireless to Mr. Spreckels on board the steamer three days ago, while she was out at sea. He immediately went to the captain, explained matters and asked to have the vessel rushed to port.

He offered to pay for all the extra coal burned in making the needed fast time. The captain at once gave the order, and the steamer arrived hours ahead of her schedule.

The illness of the Sugar King was kept a secret on board, the excuse for the sudden rush to port given to the other passengers being that Mr. Spreckels was anxious to get to "Frisco" in a hurry to resume his interest in the city graft case, the prosecution of which he had started.

In addition to the two sons, a number of other relatives were present, as the doctors had given warning that death was near.

DEATH OF CARL H. WETZEL.

Carl H. Wetzel, founder of the custom tailoring establishment in West Forty-fourth street which bears his name, is dead at his residence in Bedford Park. Mr. Wetzel was seventy-six years old and was born in Germany. He has been in the tailoring business in New York for the past half century.

BERNHARDT MEETS CZAR.

ST. PETERSBURG, Dec. 26. — Sarah Bernhardt, who is playing here, was received by the Czar at Tsarskoye Selo yesterday. She was presented with a portrait of the Empress.

LAKEWOOD MECCA OF HOLIDAY THROUGH

Hotels Filled and All the Cottagers Entertaining Guests — Many Gay Events.

(Special to The Evening World.)

LAKEWOOD, N. J., Dec. 26. — The Christmas rush to Lakewood has more than trebled the population at the hotels, cottages and inns, and no end of entertainment is taking up the time of the sojourners here. Christmas was celebrated in real English fashion at the Lakewood Hotel, the Laurel House and the Laurel-in-the-Pines, a dance at the Lakewood being one of the gayest events of the season. Advance bookings had insured the presence of at least four hundred guests, and after their day of outdoor activity every afternoon joined in the indoor merriment which was kept up long after midnight.

Next Thursday evening the biggest ball of the month will be given at the Lakewood Hotel to mark the coming of the new year. At midnight dinner will be served to 200 guests.

On Tuesday evening society will attend the two benefit performances which are to be given in aid of the District Nurse Fund of Lakewood. This will be one of the affairs of special interest to New Yorkers. Miss Betty Hammond, the daughter of Mr. and Mrs. John Hays Hammond, has written a one-act play which will be presented by the younger members of the social set.

Nearly all the members of the cottage colony are entertaining house parties over the holidays. New Yorkers at the Lakewood Hotel are Mr. and Mrs. J. Stewart, B. B. Durfee, A. J. Bock, Mrs. O. A. King, C. M. Brown, Dr. F. P. Phillips, A. C. Wild, W. S. Rothschild, Charles Kay, S. J. Jackson, F. H. Wyman, Alfred Stecker and L. Goodwin. Former Mayor Francis Wurstler, of Brooklyn, will stay at the Lakewood Hotel for several weeks. He is accompanied by Mrs. Wurstler, Justice David Levant, and one of the late arrivals who will spend a vacation here.

Christmas guests at the Laurel House include the Goldwain, Mr. and Mrs. Edward Clark, Mr. and Mrs. Harold P. Moore, Frank J. McKay, W. G. Reynolds, A. J. N. Vance Jr., H. G. Gurslee and Mr. and Mrs. J. H. Amy. At the Laurel-in-the-Pines are Mrs. J. Cadwallader, Mr. and Mrs. Samuel Eveland, Mr. and Mrs. E. B. Syle, Mr. and Mrs. Frank Spirkman and Mrs. Henry Canell, of Philadelphia. Among the New Yorkers are William Baylis Jr., Charles D. Miller and Mr. and Mrs. John J. Simmons.

Mr. and Mrs. Arthur B. Cladin have left Hyerwood Hall to spend the holidays at their New York home. The Cladins will return to Lakewood in February. John D. Rockefeller is expected here on New Year's Day. The Strong cottage is being held in readiness for him.

At Keth & Proctor's Fifth Avenue Theatre will be William Rock and Maude Fulton. Three Rosebuds, Walter Law, and company in "At the Threshold," the Maltese Musical Four, Annette Keller, and others. The bill at the One Hundred and Twenty-fifth Street Theatre will include Stewart Barron, "The Devil and Tom Walker," the Gibson Girls, Edgar Allen and company, Willa Holt, Wakefield, and Anderson and Jones.

BROOKLYN AMUSEMENTS. The stock company at Payton's Theatre will give the musical comedy "Floradora." The Tiger Lillies will be seen at the Empire.

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"Otello," With Melba, Zenatello and Sammarco, at the Manhattan

Australian Soprano and Italian Tenor Score a Great Success.

BY SYLVESTER RAWLING.

MR. HAMMERSTEIN'S Christmas may or may not have been a merry one, but if he did not go to bed last night a happy man he is hard to please. Verdi's "Otello" presented for the first time at the Manhattan Opera House, drew an audience that more than exhausted its capacity. From the beginning the performance took firm hold upon the fancy of its observers. After each act there were curtain calls too numerous to count. When the opera was over, and it lacked just twenty-five minutes of midnight, nearly everybody remained still further to acclaim the two principal singers. Once Mr. Hammerstein himself was to be served to 200 guests.

Not Heard Since 1902

The last time the work was presented here was in 1902 when two performances were given at the Metropolitan Opera House, with Eames as Desdemona, Alvarez as Otello and Scott as Iago, and once with Segard in the place of Eames. The protagonists last night were Melba, Zenatello and Sammarco. The libretto, which is by Boito, is a condensation of Shakespeare's tragedy, the scenes being laid on the island of Cyprus after the marriage of the lovely Venetian to the valiant Moor. The action is devoted solely to the incitement of Otello's jealousy by the

crafty Iago which ends in the murder of Desdemona by her mad spouse and his own suicide. The score is intensely dramatic. Verdi, whose early works had proclaimed him the unrivaled melodist, had seen a great light when he wrote it. "Aida" was the parting of the ways for the grand old man of Italy, and "Otello" was the ripened fruit of his newer inspiration.

There was a vigor and a magnetism about last night's performance that was irresistible. Not that it was perfect. There were flaws to be found if one looked for them. The dividing of the instruments into various choirs disclosed imperfections in the orchestra not so easily detected in simpler scores. The minor characters were displayed rather indifferently. One of the principal singers forced his voice unnecessarily and the chorus was a bit strident. But the whole was tremendously effective. It was broad and sweeping. Campanini's masterful leadership everywhere was infectious. The impression it left was exhilarating.

Melba a Fine Desdemona.

Melba's Desdemona was a beautiful characterization. At first she seemed not in good voice, but she improved steadily. Her innocent insistence upon pressing Cassio's suit, her amazement at Otello's anger, her pathetic, helpless sorrow as her love was trampled upon by him were admirably expressed. As she said her prayers, in the last scene, her mind distraught with an intangible dread, she was a lovely picture, and she sang beautifully. She went to bed with naturalness, simplicity and naivete, and her terror as she tried to flee from her murderer was very real.

Zenatello Might Have Been the Star.

Zenatello looked, made up and acted the Moor superbly. But he sang so strenuously that the wonder was he wasn't hoarse before the opera was half over. Yet at the end his voice was as pure as at the beginning. With Iago, at the close of the second act, kneeling and

vowing fealty in the undying of Desdemona, he was overwhelmingly fine. Small wonder the house rose to him and called him out innumerable times. One might easily have accounted him the star of the performance. His choice of Desdemona was unquestionably the act of a madman, his rolling down the steps from Desdemona's bed after he had stabbed himself was a fine bit of realism.

Sammarco sang the music of Iago delightfully, but he missed the subtlety of the crafty Ancient. His acting, like his voice, was too suave. In the audience was Victor Maurel, whose superb Iago will be remembered for a long time to come. Sammarco did not as Maurel was wont to do, place his hand upon the body of Otello to show his contempt when the Moor swooned. He contented himself with scornful glances and a sardonic laugh.

Doria was Emilia, Venturini was Cassio, Montanari was Rodrigo, De Segura was Lodovico, and Crabbe was Montano. The scenery and costumes were new and effective. The ships that passed by in the storm in the first act were excellently handled. It was a pity that every flash of lightning put a reflection of them on the painted canvas sky.

SEMBRICH AND BONCI IN "L'ELISIR D'AMORE."

"L'Elisir d'Amore" and "Cavalleria Rusticana" — maple syrup and absinthe — formed the double bill at the Metropolitan last night. The former opera has not been heard here for two years. In supersaccharine measures it tells of the love of a country bumpkin for a village maid, and the aid of a quack in supplying him with a love potion which makes him drunk and indirectly wins him his sweetheart.

Bonci, as Nemorino, the bashful swain, was in perfect voice. His singing of the famous "Una Furtiva Lagrima" was an excellent example of the tiny tenor's acting, too, was unconvincingly good. His impersonation of a bishop was strikingly one of the very best things he has ever done here.

Sembrich's Adina was also a triumph. She had a bad cold. But by her wonderful art she sang above it, below it, around it — anywhere, but through it. Scarcely once did her tones betray hoarseness. More than once she wavered slightly from the key, however. Her acting was a joy, and she romped

through the comedy scenes with her usual graceful abandon. Campanini, as Belcore, the boastful sergeant, acted well and sang somewhat less acceptably. His voice reveals in spots an unpleasant tendency to shakiness. Still, the man is an artist to his fingertips. Paterna gave a conscientious, interesting performance as Dulcamara, the quack. If unbidden conjunctures arose now and then as to what Belcore would have made of the role of the jolly, half-mystical charlatan, that is no reflection on Paterna. Spetinger, as the village doctor, did his work as a whole was good.

Emmy Destinn's Santuzza, in "Cavalleria Rusticana," was a revelation. The fire and inspiration of her performance dominated the whole opera. Amato's Alfio was a sterling piece of work, and the Turiddu of Martin was virile, vocally powerful and convincing. Toscanini's reading of the intermezzo was not perhaps what each more captious auditor conceived ideal. But whose interpretation of it is? Certainly not Mascagni's.

MELBA AND TETRAZZINI AT MANHATTAN NEXT WEEK.

Melba will appear at the Manhattan Opera House next week only once. She will be Desdemona in a repetition of "Otello" at the Saturday matinee with the cast of last night. After that she will give Mr. Hammerstein only four more of her ten performances promised for this season. Tetrazzini, however, will be heard three times, on Wednesday as Glis in "Rigoletto," with Constantino, Sammarco and Arimondi; on Friday as Violetta in "La Traviata," with Taccani and Sammarco, and on Saturday evening as Lucia in Donizetti's opera, with Constantino, Folese and Arimondi. Mary Garden will sing Thursday with Renaud as Achanal on Monday, and on New Year's eve there will be a special performance of the delightful "Tales of Hoffmann," with the great cast that includes Belcore, Renaud and Zepplini.

Mischa Elman, the Russian violinist, will again be the star of the popular Campanini concert to-morrow evening. He will play Wieniawski's "Pavane" and Liszt's "Hungarian Rhapsody No. 1" and several solos. Some of the best artists in the company will sing.

"PARISAL" FOR NEW YEAR'S MATINEE AT METROPOLITAN.

The Metropolitan Opera House announces a special matinee performance of "Parisal" for New Year's Day, to begin at 1 o'clock and end at 4, with all the terms of half an hour after each act. The cast will be the same as that on Thanksgiving Day except that Burgstaller will be Parisal and Blas Gurnemana. For the rest of next week there will be repetitions of "Cavalleria Rusticana" on Wednesday, "Faust" on Thursday, with Caruso, Bonci and Emmy Destinn in the casts. Toscanini conducting, "La Boheme" on Wednesday, with Sembrich and Bonci; "Aida" on New Year's Eve, with Emma Eames and Riccardo Martin; "Faust" on Saturday matinee, with Caruso, Aida and Follini; "Madama Butterfly" on Saturday evening, with Caruso, Aida and Follini; and "La Traviata" on Saturday evening at popular prices, with Bonci and Follini, for the first time here, as Violetta and Bonci and Campanini.

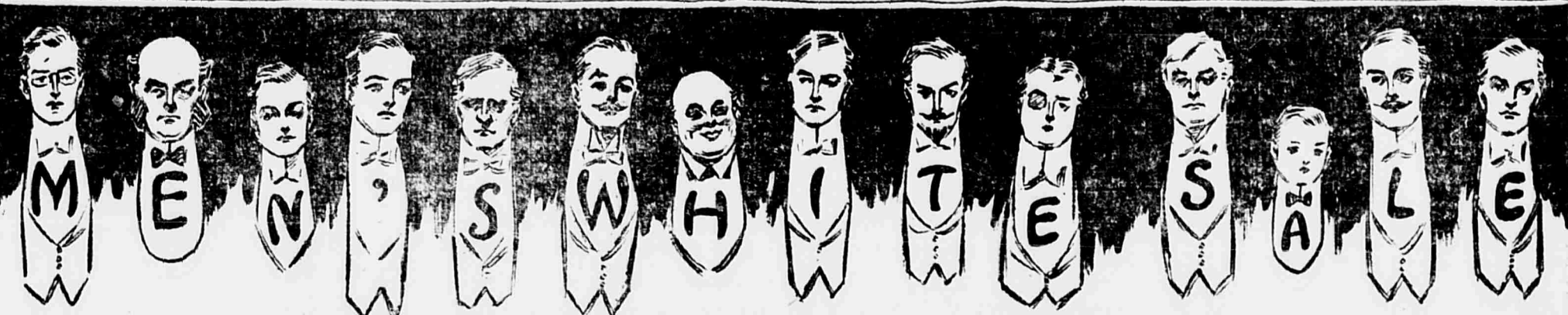
Adina Verne, the English pianist, will play at the popular concert to-morrow night, and the singers will be Frensdorf, Finkhut, Note and Finkhut.

HEVINNE AND HIS WIFE AT KLEIN'S SUNDAY "POP."

Hermann Klein will offer a novelty at his thirteenth popular Sunday concert in the New German Theatre to-morrow afternoon. Hevienne, a Russian pianist, and his wife will play original compositions for two pianos by Arensky and Raff, with Joan Schwilke, a Russian, cellist. Hevienne will also play the first movement of Saint-Saunders' sonata in C minor, op. 33. Scudler will be heard in solo. Glazenta, Della Rocca, violinist, will play an adagio and a mazurka by Wieniawski, and Mrs. Ben Lathrop will sing groups of French and English songs.

Leadora Duncan will make a farewell appearance in America with the New York Symphony Orchestra at the Metropolitan Opera House next Tuesday afternoon. She will dance and interpret the second, third and fourth movements of Beethoven's seventh symphony and present some entirely new dances.

Dr. Ludwig Wullner has been delighting the music lovers of other cities with his illuminating recitals since he was heard here some ten days ago. He will return for another evening recital to be given in Mendelssohn Hall on Jan. 7. Conrad N. Bos, his accomplished accompanist, will assist.



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1,500 White Dress Shirts at 75c Each

Shirts that will scarcely be matched outside of WANAMAKER'S even at \$1. Bodies of excellent muslin, bosoms of 1900 linen. Well-made, carefully finished, perfect fitting and handsomely laundered. They will appeal to the man who realizes the importance of a correctly cut, well-balanced shirt in the effect produced by his clothing. The best tailored suit and the richest cravat are spoiled by the shirt that wrinkles, sags or bulges. These are carefully designed to avoid such conditions; open back and front, with eyelets or stud-holes. Sizes 14 to 18; sleeve lengths 30 to 33 inches, 75c each.

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These are among the handsomest shirts that have been produced by American manufacturers. If they were assorted with some of our best French and Austrian shirts none but an expert could say which was domestic and which was imported. Beautiful, unusual fabrics, superb in their shirting, perfect in their laundering. They leave practically nothing to be desired by the man who seeks the best and most distinctive in shirts. They are cut after a custom shirt model of our own, eliminating every shirt defect and adding every virtue that we know in good shirtingmaking, for style, comfort and good fit. Made in the coat model, with beautifully plaited bosoms and attached cuffs; of materials that are advance styles for the coming Spring—most artistic printings on fine percale. \$1.50 each.

Men's Madras Pajamas at \$1

Of plain blue madras, of a crisp, serviceable quality, finished with white piping, or trimmed with military collar. Another style, of white madras with neat colored stripes, finished with white loops and pearl buttons. They are the production of two rival manufacturers, contending to see which could produce for us the best Pajamas at \$1 a suit. Comfortable fitting models for small, medium and large men.

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Men's Cuffs, Six Pairs for 75c

An equal achievement to the collars. Made of the same materials, fully shrunk, in the same handsome finish. Styles are single-tabbed link cuffs, with round corners. Sizes 10 to 11½. Sold only by the half-dozen pairs of a size and style, for 75c.

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These Shirts will match the best \$1 laundered shirts to be found outside of Wanamaker's. The bodies are of Utica muslin, the bosoms of 1900 linen. Some have hand-finished buttonholes, all have reinforced fronts, continuous facing at all openings, collar-button shields; made in several lengths of sleeves, from 30 to 33 inches, in all sizes from 14 to 18. We have sold these shirts in the past in our regular stock at \$1 each. The manufacturer is changing his line, and we secured this lot of two thousand to sell at this low price, 55c each.

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